

VANCOUVER SCHOOL OF ART EST. 1925



IN THE ARTIST THERE ARE TWO



THE RULES OF BEAUTY ARE ETERNAL AND U

THINGS: THE EYE AND THE BRAIN

14th Session, 1938-1939
VANCOUVER SCHOOL OF ART



CAMBIE and DUNSMUIR, VANCOUVER, B. C.

UNCHANGABLE: ITS FORMS ARE VARIABLE

IN THE ARTIST THERE ARE TWO

VANCOUVER SCHOOL OF ART



INVITATION

Annual Exhibition of Student Work

Session 1937-38

The public are invited to view the 13th Annual Exhibition of Students' Work to be held in the Art Gallery, 1145 West Georgia Street, from Friday, September 2nd, to Sunday, September 11th, inclusive, when a comprehensive showing of the School Work will be on view.

THE RULES OF BEAUTY ARE ETERNAL AND UN

ADMINISTRATION AND STAFF

VANCOUVER BOARD OF SCHOOL TRUSTEES:

Prof. F. E. Buck, (chairman), James Blackwood, Tom Brooks,
Miss A. B. Jamieson, R. H. Neelands, Mrs. Ada Crump, David
Spencer, F. J. Dawson, J. A. Campbell.

SUPERINTENDENT OF SCHOOLS:

H. N. MacCorkindale, B.A.

DIRECTOR:

CHARLES H. SCOTT, Dip. G.S.A.

Member: Canadian Group of Painters,
Canadian Society of Graphic Arts,
B. C. Society of Fine Arts.

Drawing
Painting
Composition

Studied: Glasgow, Belgium, Germany, France,
Italy.

Exhibitor: Royal Scottish Academy; Royal Glas-
gow Institute; Wembley Canadian Exhibition;
Royal Canadian Academy; All-Canadian Ex-
hibition; National Gallery, Ottawa; Southern
Dominions Exhibition, 1936; Canadian Corona-
tion Exhibition, 1937.

Lecturer: Art Education Methods, University of
British Columbia.

GRACE W. MELVIN, D.A. (GLAS.)

Post Diploma G.S.A. Lettering and Illumination.
Certificate: Embroidery, G.S.A.

Studied: Glasgow, London and Paris.

Instructor: Seven years, Design Section, Glas-
gow School of Art (under Prof. R. Anning Bell,
R.A., LL.D.).

Scribe and Illuminator: Corporation of Glasgow.
Exhibitor: Royal Scottish Academy; Royal Cana-
dian Academy; National Gallery, Ottawa.

Design
Pottery
and
Crafts

STAFF

CHARLES MAREGA, Professional Sculptor.

Studied: Italy, Austria.

Appointed Art Instructor by Minister of Education, Vienna.

Commissioned: Sculpture and Architectural Decoration, South Africa, Austria, Switzerland, Italy, Canada.

Modelling

FRED AMESS, Dip. V.S.D.A.A.

Supervisor of Night School Art Classes.

Exhibitor: Royal Canadian Academy, National Gallery, Ottawa.

Studied: London, Paris.

**Commercial Art
Composition
Illustration**

R. P. S. TWIZELL, A.R.I.B.A.

**Architecture
Perspective**

B. C. BINNING, Dip. V.S.D.A.A.

On leave of absence for study in Europe.

Drawing

**AGNES HANDLEY, Dip. V.S.A.
(Post Graduate).**

**Ass't in Design
and Crafts**

FRANCES GATEWOOD, Dip. V.S.D.A.A.

**Pottery
Leather-work
Manual Arts**

P. V. USTINOW.

Studied: Paris and Stuttgart.

Medallist, B. C. Artists' Exhibition, 1935.

**Drawing and
Painting**

STAFF

J. L. SHADBOLT

Studied London, Paris.

Drawing
Painting

PAUL GORANSON.

Drawing
Colour-Prints

ALEX. SELL.

Denmark.

Silversmithing

J. GIRVAN, F.I.B.D.A.

Interior
Decoration

HENRY HILL, F. Coll. H.

Supervisor of Manual Arts, Vancouver
School Board.

Manual Arts

JESSIE PARKES.

Manual Arts

GEORGE HIND.

Manual Arts

FLORENCE HENDERSON.

Manual Arts

CONDITIONS OF ADMISSION, RULES AND REGULATIONS

The Vancouver School of Art invites only those who respect the character of the craft for which they are preparing, and who will conduct themselves accordingly.

All fees are payable in advance when students register, and are not returnable.

Classes are held from 9 to 12 in the morning and from 1:15 to 3:15 in the afternoon, and from 7:30 to 9:30 in the evening. Students who, for any reason, cannot or do not choose to be present in classes at the opening of the session, are admitted to the morning session at 10:45 and to the afternoon session at 2:15.

The Director may suspend for improper conduct any student whose action or influence may appear to be injurious to the discipline and interests of the School.

Visitors may be shown through the School during the hours when School is not in session, subject to permission from the Director.

Students will be held responsible for damage to School property. The School cannot be held responsible for the custody of private property of the students, nor can any claim be entertained in respect of any article left in the School. Smoking is not permitted in the School during class hours.

The School reserves the right to retain any piece of student work for exhibition purposes.

FOREWORD

Founded in 1925 by the Vancouver Board of School Trustees, the school is an integral part of the city's educational system and has the approval and support of the Provincial Department of Education.

Originally founded for the purpose of training students in the various branches of Decorative and Applied Arts, Drawing and Painting, Modelling and Architecture, it continues that purpose with a full appreciation of the ever-changing needs of the student, together with an adherence to those basic art principles that underlie all variations.

The training offered is one of university standard and the award of the School Diploma marks the successful completion of a four years' course.

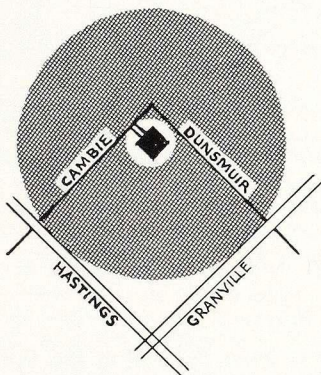
The Diploma bears the seal of the Department of Education and this school is the only art school so recognized in the province.

The holding of such a diploma marks the student as one who has successfully completed a recognized course of art training and is also a prerequisite to students desirous of qualifying as art teachers.

The School is recognized by the Department of Education as the training centre for teachers desirous of Art Certification for Elementary, Junior High or High Schools.

IN THE ARTIST THERE ARE TWO

THE SCHOOL



SCHOOL LOCATION. The school is centrally located at the corner of Cambie and Dunsmuir, within easy reach of all the important car lines. Telephone Trinity 2651.

The city of Vancouver has a unique appeal for the artist because of its wealth of tree and flower; its magnificent mountain setting; the proximity of its beaches; the adjacent pasture lands of the Fraser Valley, and its mild temperature both summer and winter. It is also a cosmopolitan city with a great variety of racial types for the artist's pencil or brush.

THE RULES OF BEAUTY ARE ETERNAL AND UN

THINGS: THE EYE AND THE BRAIN

ROOMS AND EQUIPMENT

ROOMS. The several rooms are large, well-lighted and furnished, and contain all necessary equipment for study.

EQUIPMENT. A pottery kiln, etching press, casting room, air-brush and silk-screen process for commercial art purposes, and a fully-articulated skeleton for the study of anatomy are included in the school equipment.

LIBRARY. A valuable art reference library has been built up in the course of years and is available for the use of students, while current art periodicals can also be studied.

STUDENTS' CLUB. The student activities of the school are managed by a student-council elected by their fellow students. Membership in this club is composed of all registered day students. An activity fee of \$1.00 per student is levied, payable on registration. The activities usually include Sport, Socials, the Nativity Play at Christmas, for which the designing and making of decorations and costumes form a valuable part of the student's experience.

EMPLOYMENT. The school is frequently asked to recommend students for work or private commissions and is at all times solicitous for the placing of its students or their work.



UNCHANGABLE: ITS FORMS ARE VARIABLE

SCHOOL CALENDAR

SESSION 1938-1939. School opens on the 14th of September. The Day School year is composed of two terms. First term: 14th September till 31st January. Second term: 1st February till 27th May.

EVENING SCHOOL TERM. 3rd October till 31st March.

SATURDAY MORNING CLASS TERM. 1st October till 25th March.

ADMISSION. Day school is open from 9 a.m. to 3:15 p.m. Evening school from 7:30 p.m. to 9:30 p.m.; also certain classes are available from 5:30 p.m. to 7:30 p.m. Classes are open to men and women over 16 years of age. Students may enter at any time. The Saturday Junior Classes are open to boys and girls of Elementary, Junior High and High Schools.

REGISTRATION. Registration for Day School takes place during the week preceding the opening of the first term. Mr. Scott, the Director of the school, will be in his office during September in order to interview students. Telephone Trinity 2651. All enquiries during July and August will be attended to by Secretary at School Office. Registration for the Evening School takes place on the opening night.

Registration for Saturday Morning students takes place during the week previous to the opening morning.

The school is closed for Christmas and Easter vacations and on all statutory holidays.

COURSES OFFERED

DIPLOMA COURSE. A four-year course aiming to provide advanced training in whatever branch of art the student may elect to follow. The diploma of the school is granted following the successful completion of the fourth year course. First Year subjects are obligatory on all students, thereafter options may be exercised by the student in conformity with the syllabus and under guidance of the Director.

FIFTH YEAR—POST-GRADUATE COURSE.

Graduates of the school are invited to follow a Post-Graduate course at reduced fees, for which special arrangements will be made.

On successful completion of this course the Student's Diploma will be endorsed.

MERIT CERTIFICATE COURSE. A two-year course for students training for Commercial work or studying on general cultural grounds but who are unable to take the four-year diploma course. First Year subjects are obligatory, thereafter options may be exercised by the student.

PART-TIME COURSES. Part-time courses in practically all subjects may be had by those who do not desire to follow diploma or certificate courses.

The Director of the school will be pleased to advise suitable subjects and time-tables for part-time students.

No certificate is offered for part-time courses.

Details of courses will be found elsewhere in this prospectus.

DRAWING: THE BASIC STUDY FOR ALL ART EXPRESSION

Drawing is the basic study for all art expression. It is a graphic expression of things seen and impressions felt. It is the most direct instrument of expression and has been from early time a means of communication both of fact and fancy.

Drawing demands a seeing eye, a skilled hand and, in its higher branches, a sensing of formal relationships as well as feeling.

By a series of exercises the student is led to an appreciation of Shapes and to the formal relationship existing between Shapes; Measure or Proportion; the Direction of Lines and Space-Sense.

Subject matter includes still-life and nature forms, quick action studies of the draped figure, head studies from the life and the full length nude figure. Anatomy, Proportion and Movement are elements dealt with throughout the study years.

No artist can hope to express himself adequately without practice in drawing together with a knowledge of fine drawing by old and modern masters.



- 1st Year. Still-Life and Nature Forms; Details of Head and Figure; Sketches from Life; Pencil, Charcoal and Wash.
- 2nd Year. Figure from Life and The Antique Cast; Action Life Sketches; Pencil, Charcoal, Colour and Wash.
- 3rd Year. Figure, Draped and Nude from Life; Character and Movement Studies; Drapery; Anatomy of the Figure—Various mediums.
- 4th Year. Further development of Figure Drawing; Study of Old and Modern Master Draughtsmen. Relation of Figure Study to Commercial Needs.

THE RULES OF BEAUTY ARE ETERNAL AND UNCHANGEABLE: ITS FORMS ARE VARIABLE

DESIGN IS THE FIRST ELEMENT, THE FOUNDATION OF ALL ART

Design is a term with many meanings. In English speaking countries it is chiefly used in connection with the decorative arts and crafts but that is a narrow conception of the term. All art, of necessity, implies design—if we think of design as the element “accounting for a formal unity and order which have significance as the completion and expression of an idea, the embodiment of a state of mind, rather than as a mere description of facts or an attempt to produce a purely useful article”.

It is the study most closely affecting the crafts and artistic profession and consequently has the most universal application.

“Design is the first element, the groundwork, the foundation of all art.”—C. J. Holmes.

“Design—that faculty which creates from the pictorial elements it uses an organic unity, holding the parts in equilibrium. It is the miraculous faculty of design, that without recourse to symbol it can take the simplest of living things and convert them from fact into idea, so that we no longer see merely the object represented, but are somehow admitted with seeing eyes into the mystery of life itself, the something sacred at the heart of things which appeals to what is profoundest in ourselves.”—Laurence Binyon.



- 1st Year. Principles of Design and Pattern Planning; Colour Theory and Application; Space-Filling; Plant-Form; Historic Ornament.
- 2nd Year. Repeating Patterns; Textiles; Animal and Bird Forms; Plant-Form; Historic Ornament; Architectural Perspective.
- 3rd Year. Design and its Application to Woven and Printed Fabrics; Advanced Colour Study; Historic Ornament; Heraldry; Interior Decoration.
- 4th Year. Advanced Design for Textiles; Embroideries; Interior Decoration; Colour Study; Historic Ornament.

COMMERCIAL ART: ART USED AS A FACTOR IN COMMODITY SELLING

Commercial Art is the application of Artistic Principles to the requirements of Industry and Advertising. It gives visual form to the sales idea and prepares this form for reproduction or display.

Layout: The Composition of an advertisement or display is of great importance psychologically and artistically and is therefore made the initial study. Lettering, from the Classic Roman to the Modern Continental character is studied. All advanced students are required to familiarize themselves with representative type faces.

The Principles learned in the Drawing Classes are made the basis of technical drawings from objects and fashion models.

Attention is given to the application of the various conventionalizations to commercial projects.

Poster and black and white techniques are worked out in line, solid, wash, stipple, air brush, spatter, Ben-Day, and scraper-board.

Colour is studied with regard to its specific commercial qualities and its reproductive limitations.

Photographic arrangements, packaging and third-dimensional display are among the advanced studies.



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| 1st Year. | Layout; Lettering; Design; Commercial Projects; Posters; Booklets. |
| 2nd Year. | Layout; Techniques; Black and White; Fashion Drawing; Photo Arrangements. |
| 3rd Year. | Layout; Methods of Reproduction; Specialization in either Black and White or Colour Design; Third-Dimensional Display. |
| 4th Year. | Layout; Reproduction; Specialization; Packaging; Posters; Printing Layouts; Photographic Arrangements. |

CRAFTS: THE CREATIVE BRAIN WORKING THROUGH HAND AND EYE

The chief art expression of most peoples has been through their crafts. In the making of articles function alone has never been the sole concern of the true craftsman. Always there has been the desire to make the article satisfying to the eye as well as satisfying in function. This eye-satisfaction arises in the first instance from the form of the article—its shape—and is likewise concerned with its decoration, its colour and its texture.

While it is true that the machine has supplanted the craftsman in many instances it is equally true that the artist-craftsman has still his function as designer of the archetype or pattern-article. The machine is dead without the creative brain of the designer. There is, however, another angle to craftwork, namely, its ability to minister to the natural desire most people have for the creation of things by their own hands. The appeasement of this desire is most necessary in a machine-age if the instinct of man and woman for the making of fine things is not to be thwarted.

Craft work is the creative brain working through hand and eye with all manners of materials and out of these materials creating an article good to use, good to feel, good to look upon.



CRAFTS:

Pottery and Ceramics; Embroidery and Needlecraft; Leatherwork; Colour-Prints; Etching; Block Printing on Textiles; Commercial Art; Advertising and Commercial Layout; Lino-Cuts; Wood-Engraving; Wood-Carving; Lettering and Illumination; Wood Decoration; Modelling.

PAINTING: A VISUAL EXPRESSION OF A THREE - DIMENSIONAL WORLD

Painting is compounded of Drawing, Colour and Composition; together with all the elements contained in these three studies. It offers the most complete expression of the visual world and has a wide range in method. Methods change with the subject matter and purpose of the painting.

The great range in painting methods makes it a complex study, and it is important that the student be well grounded in the fundamentals.

All phenomena, animate and inanimate, offer material for painting study and the early stages of painting consist of exercises in the observation of values and colours contained in simple forms.

The three-dimensional aspect of form and the changing quality of colour under different lighting are studied together with an understanding and practice in the painting mediums of oil and water-colours. The student is then introduced to the more difficult colour problems contained in painting the figure; draped and in the nude. To be able to paint in a recognizable manner that which is seen by the normal eye is a considerable feat calling for much skill of hand and eye but such skill should be but the means of expressing the artist's feeling. Considerable thought is given to colour balance in order that a pictorial unity may result.



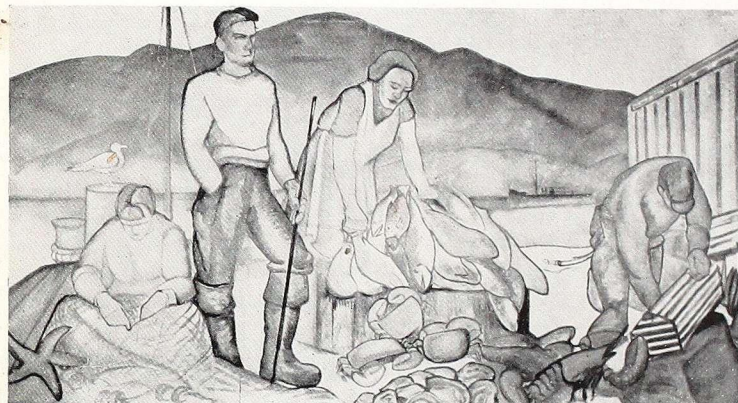
- 1st Year. Simple Tone and Colour Studies in Water-colour from Still-Life and the Figure.
- 2nd Year. Effect of Light on Hue and Value; Colour Mixing; Colour Balance; Juxtaposition of Colours; Oil Technique and Preparation of Materials.
- 3rd Year. The Head, Figure and Drapery in Colour; Composition and Balance of Colour.
- 4th Year. The Head, Figure and Details; Draped and in the Nude; Colour and Light Rhythms in Painting; Colour Composition; Experiments in Techniques.

COMPOSITION IS VISUAL LAW AND ORDER IN OPERATION

The problem for the artist is to gather up all his knowledge, all his skills, all his emotions and to weld them into one form which is a satisfying personal expression. When that is done in a visual manner we have pictorial composition.

The expression being a visual one it is necessarily compounded of the shapes of things or beings; of lines, directions, movements; of values and of colours and of the rhythmic interplay of these elements. It is an abstract quality even when dealing with representational form. It is the "design" quality which shines through all genuine works of art.

Composition may be two-dimensional or it may be three-dimensional and the two differ widely in effect. Two-dimensional composition extends only laterally or up and down, induces a feeling of surface or flatness and is concerned mainly with "pattern" or "decoration". Three-dimensional composition carries the onlooker not merely in a lateral and up and down direction but also inwards. The feeling induced is one of space all around with forms inhabiting this space at pleasant intervals; an ordered world.



- 1st Year. Principles of Composition; Analysis of Old and Modern Examples; Balance of Line, Tone, Colour and space; Creative Composition.
- 2nd Year. Original Composition; Decoration and Illustration; Tone and Colour Balance; Lino-Cuts.
- 3rd Year. Space-Composition; Relation of Figure to Landscape and Background; The Decorative and the Easel Painting; Illustration.
- 4th Year. Subject, Function and Stylisation; Easel and Mural Painting; Illustration.

MODELLING AND SCULPTURE

FIRST YEAR: Modelling from the Cast and Natural Forms; Conventional Ornamental Reliefs.

SECOND YEAR: Modelling for Interior Decoration and Garden Plastic Decoration; Gelatine Moulding; Plaster and Cement Castings.

THIRD YEAR: Head and Details from Cast and Life; Figure from Cast; Drapery Studies; Studies of Architectural Ornament; Demonstration and Practice in Casting; Life Drawing, Anatomy.

FOURTH YEAR: The Figure from Life; Figure Composition; the Figure in Ornamentation; Architectural Decoration; Casting Practice; Life Drawing.

Diploma students must submit the following works in the Fourth Year:

1. A bust from life.
2. An anatomical figure modelled in the round.
3. A sketch composition in relief, containing not less than three figures.
4. Folio of sketches of historic ornament.
5. Architectural detail; lecture notes.
6. Drawing of ornament, from the antique and from life.

POTTERY and CERAMICS: Designing for pottery, cutting of templates and execution of pottery by various processes, building, moulding, pressing, casting in slip, etc. Brushwork patterns, the making of tiles and pottery panels in bas-relief, glazing and firing.

CRAFTS OFFERED

EMBROIDERY AND NEEDLECRAFT: Application of various forms of stitchery to suitable materials, dyeing of material for applique work, felt cotton and silk applique, cross-stitch, needle-point, ecclesiastical embroidery, needle weaving, and all forms of embroidery used in articles of interior decoration and design.

LEATHER-WORK: The making of bags, purses, gloves, cushions, etc., with suitable decorations.

ETCHING: On Copper and Zinc, Etching, Drypoint, Aqua-tint, Biting of the Plate. Printing. The School has complete equipment for the exercise of this art.

LINO-CUTS AND WOOD ENGRAVING: Preparing the Drawing, Transferring, Cutting and Use of Tools. Printing and Papers.

BLOCK-PRINTED TEXTILES: Designing and Block-cutting; Printing on Materials; Different Dyes; Application of Craft to Hangings, etc.

COMMERCIAL ART: Lettering; Lay-outs; Posters; Book-covers; Advertisements; Black and White.

WOOD CARVING: Simple design forms for relief carving; Use of Tools and Materials; Application of Craft to simple furniture and objects of daily use.

LETTERING AND ILLUMINATION: Different Alphabets; the Formal Hand; Spacing and Arrangement; Built-up Letters; Initial Letters; Illumination.

PAINTED WOOD: Application of Design to wood, using the old Italian method of colour application and polishing; Application of Craft to articles of everyday use.

EVENING SCHOOL

3rd OCTOBER-31st MARCH.

A special Evening School Prospectus will be issued in September giving details regarding courses, fees and evenings when classes meet.

The courses in the Evening School are organized to meet the needs of those who are unable to attend school at other hours. The classes are of particular benefit to those who are occupied in a trade or profession in which Drawing and Design play a large part; such as Commercial Artists, Engravers, Signwriters, Architects, Designers, Photographers, Stone Cutters, Window Trimmers, Painters and Decorators, Teachers, Printers and Compositors. Students without previous Art School training are advised to take Elementary Drawing before seeking entrance to other classes. Two nights per week should be regarded as a minimum for any one subject. Hours: 7:30 p.m.-9:30 p.m.

The Director will be in his office daily during September, and on the evening of September 30th from 6:30 to 9:00, for the purpose of advising students.

DRAWING (Three Classes):

1. Elementary—Drawing from still life forms and nature forms in line and simple light and shade; Elementary perspective; Details from the cast.
2. Intermediate—Quick Action Sketches from the life. Cast Drawing.
3. Advanced—Drawing from the living model.

DESIGN: Principles of Design and Colour Harmony and the Modern Application of same to such Craft Projects as Felt Applique and Cross-stitch Panels, Embroideries, Textiles, Lampshades, etc.

THINGS: THE EYE AND THE BRAIN

EVENING SCHOOL

COMMERCIAL ART AND LETTERING: Advertising Design, Posters, Book-covers, etc.

PHOTOGRAPHY: Physics of Light, Chemistry of Film Development, Printing Papers, Composition Lectures and Laboratory Work.

COLOUR-PRINTS: Designing, Cutting and Printing of Colour-prints from Linoleum and Wood. A knowledge of drawing is a prerequisite to this course.

POTTERY AND CERAMICS: Execution of Pottery by various processes; moulding, pressing, casting in slip, decoration in underglaze, overglaze, majolica and slip-painting; tile and pottery panels; glazing and firing.

LEATHERWORK: The making of bags, purses, cushions, etc., in various leathers; stamping; tooling; bookbinding.

SILVERSMITHING: Making of small articles: buckles, buttons, rings, ashtrays, spoons, bowls in such metals as Copper, Brass, Pewter and Silver. Techniques will include Designing, Cutting, Hammering, Setting, Soldering, etc.

INTERIOR DECORATION: Illustrated lectures on colour, rugs, finishes, lighting, drapes, textures, etc., as applied to the various rooms of the home.

UNCHANGEABLE: ITS FORMS ARE VARIABLE

MANUAL ARTS

These courses are offered to teachers who wish assistance in the teaching of Practical Arts as set forth in the New Course of Studies for Elementary Schools.

By arrangement with the Department of Education, those who wish to qualify for departmental certificates can do so by complying with requirements as to attendance and standard of work.

Course I.

Paper Folding, Paper Modelling, Cardboard Modelling and Elementary Bookbinding—Grades I. to VI.

40 attendance hours. October to March, MONDAYS (evening).

Fee per Session (including material) \$6.50

Course II.

Needlecraft—Grades I. to VI.

16 attendance hours. October to December (1st Session), January to March (2nd Session), TUESDAYS, 4-5:30.

Fee per Session (including material) \$4.00

Course III.

Light Woodwork—Grade VI.

16 attendance hours. October to December (1st Session), January to March (2nd Session), THURSDAYS, 4-5:30.

Fee per Session (including materials) \$3.50

Course IV.

Elementary Clay Modelling—Grades I. to VI.

Length of course. 10 hours. October to December (1st Session), January to March (2nd Session), WEDNESDAYS, 4-5:30.

Fee per Session \$1.25

Charge for materials75

\$2.00

NOTE: The above are the only teacher-training classes in these subjects now conducted by the Vancouver School Board.

ART TEACHER TRAINING COURSES

The school is recognized by the Department of Education as the training centre for teachers desirous of Art Certification for Elementary, Junior High and High Schools.

REQUIREMENTS

HIGH SCHOOL ART CERTIFICATE: Four-Year Diploma Course
—Vancouver School of Art.

Plus One Year Normal School.

JUNIOR HIGH SCHOOL ART CERTIFICATE: Two-Year Merit
Certificate Course—Vancouver School of Art or Summer School
of Education Art Course.

Plus One Year Normal School.

ELEMENTARY SCHOOL ART CERTIFICATE: One-Year Gen-
eral Course—Vancouver School of Art or Summer School of
Education Art Course.

Plus One Year Normal School.

All entrants to above courses must possess either Normal School
Certificate or Normal School entrance qualifications.

Details of these courses will be supplied on application to the
Director.

FEES

All fees are payable in advance on registration, and are not returnable. Cheques to be made payable to The Vancouver Board of School Trustees. Fees are due on the opening day of each term, together with Student Activity Fee of \$1.00.

DAY SCHOOL—FULL TIME:

Session of two terms.....	\$100.00
(Payable in two terms of \$50 each)	
Student Activity Fee.....	1.00

PART-TIME: Part-time arrangements may be made for students not desirous of taking the full course. Special time-tables will be made out for such part-time students.

1 class period per week, per month.....	\$ 5.00
2 class periods per week, per month.....	7.50
3 class periods per week, per month.....	10.00
4 class periods per week, per month.....	12.50

OR IF ON CONTRACT FOR THE SESSION:

1 class period per week, per session.....	\$30.00
2 class periods per week, per session.....	40.00
3 class periods per week, per session.....	50.00
4 class periods per week, per session.....	60.00
5 class periods per week, per session.....	70.00

EVENING SCHOOL: See special evening school syllabus, free on application.

SATURDAY MORNING JUNIOR CLASSES: One term—October 1st, 1938, to March 25th, 1939, 10 a.m. to 12 noon.
Fee for the term.....\$5.00

AWARDS 1937-1938

GRADUATING LIST—SESSION 1937-1938.

DIPLOMA IN DRAWING AND PAINTING:

Lida Boving, Nancy Goldie, Alice Williamson.

Supp. in Drawing—Lorraine Hodge.

DIPLOMA IN DESIGN AND DECORATIVE ARTS:

Maxine Botterill, Marjorie Davidson, Billie Graham, Francis Rodgers, Edna Wybourn.

POST-GRADUATE ENDORSEMENT IN DRAWING AND PAINTING:

Jessamy Carey, Nora Harris.

POST-GRADUATE ENDORSEMENT IN DESIGN AND DECORATIVE ARTS:

Joan Breun.

SCHOLARSHIP AWARDS:

School Scholarship of \$50, open to 1938 Graduates; awarded to Nancy Goldie.

School Scholarship of \$50, open to 1938 Graduates; awarded to Maxine Botterill.

School Scholarship of \$25, open to 1938 Graduates; awarded to Lida Boving.

Mrs. B. T. Rogers Scholarship of \$50, open to Third Year Students; awarded to Betty Elliot.

Mr. W. H. Malkin Scholarship of \$50, open to Third Year Students; awarded to Norma Bow.

Mr. W. G. Murrin Scholarship of \$50, open to Second Year Students; awarded to Arla Saare.

The Women's Canadian Club Scholarship to the value of \$25, open to Third Year Students; awarded to Margaret Awmack.

Mrs. Jonathan Rogers Scholarship of \$25, open to Students of First Year; awarded to Joan Matthews.

MERIT CERTIFICATES:

Helen Douglas, Annelese Egbert, Becky Gore, Pat Malone, Jack Rae, Betty Rodman, Ursula Ross, James Ross, Arla Saare, Jack Scoble, Allison Skealing.

SATURDAY MORNING JUNIOR CLASSES

SATURDAY MORNING JUNIOR CLASSES: Classes are held for children attending Elementary, Junior High and High Schools, who are desirous of special instruction in Drawing, Design, Colour Harmony and Art Appreciation.

The child will be afforded full opportunity to experiment in many mediums and both formal and imaginative work will be encouraged.

Full details regarding these classes will be in the hands of school principals by the middle of September.



EXAMINATION AND AWARDS

Examinations are held at the end of each school year for the purpose of awarding certificates, the Diploma of the School, and Scholarships and Prizes donated to the School for competition.

Awards are made on work done throughout the year, and by examination.

0 THINGS: THE EYE AND THE BRAIN

UNCHANGABLE: ITS FORMS ARE VARIABLE

